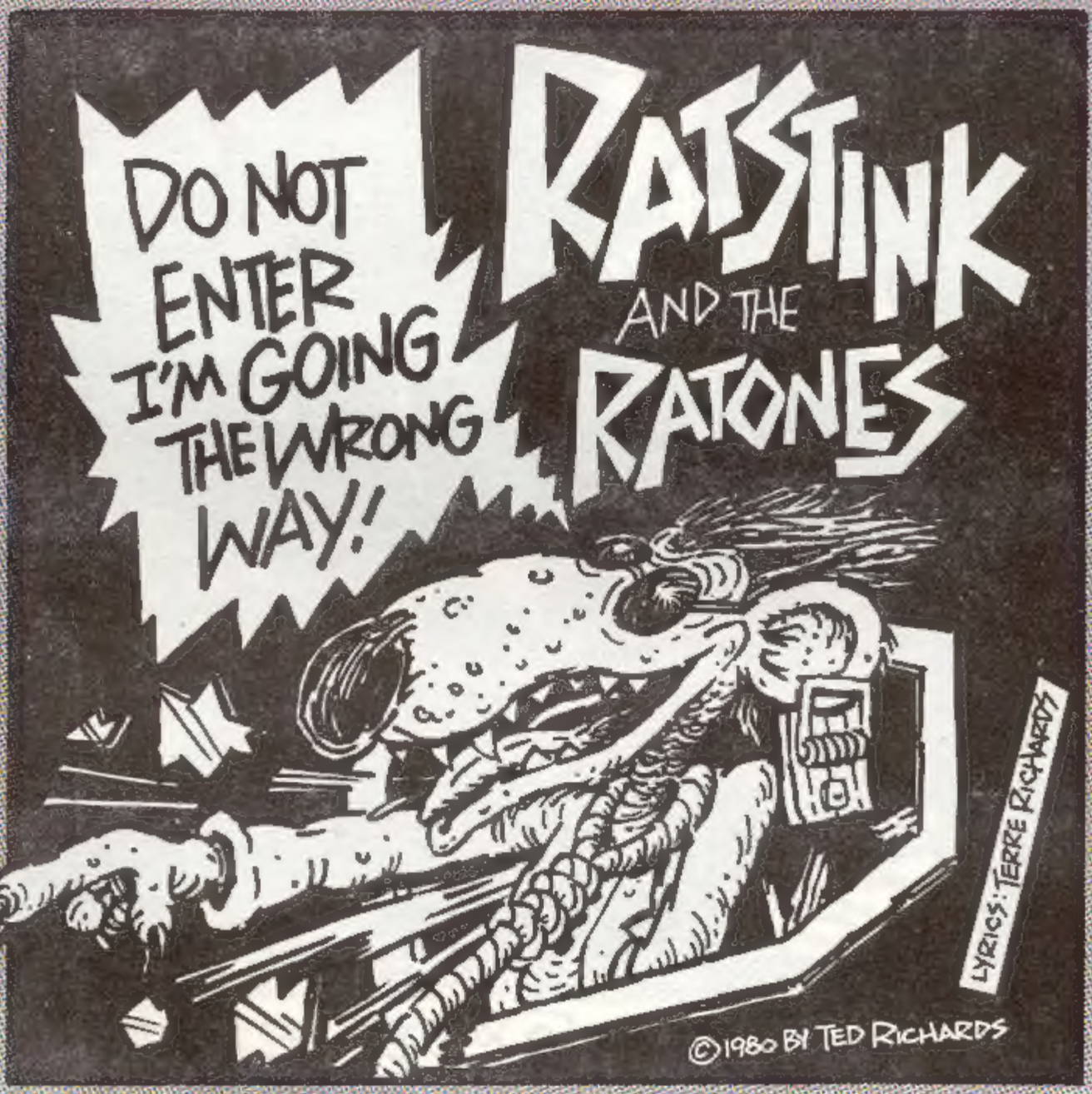
MORE ART!

CASCADE COMIX MONTHLY

April 1980 No. 20 $1.00



NEW WAVE PAGE 31

THE REAL DiDi GLiTZ?

The Diane Noomin Interview

Interviewed by
ALFRED BERGDOLL

CASCADE: Diane, how did you get started as a cartoonist?

DIANE: Well, it was somewhat unintentionally. I have been drawing and writing kind of emotional poetry for a while and keeping some notebooks, and I met Aline Kominsky at a party, and showed her and she told me about WIMMEN'S COMIX. I went to their first meeting and it was really exciting. I wound up being involved with WIMMEN'S COMIX for the first four issues.

CASCADE: When was that?

DIANE: This was 1972.

CASCADE: Did you have any art training?

DIANE: Yeah, I went to a special art high school, and I studied art in college. I went to Brooklyn College and Pratt and studied sculpture and photography and dropped out. I really wasn't doing much with it.

CASCADE: And you're only doing the comics art now?

DIANE: Well, yeah; I guess it's seven years now.

CASCADE: How did you conceive Didi Glitz, your most famous or infamous character?

DIANE: That was the result of a Halloween party. She was my costume for Halloween, and I really got into it. I got a blonde wig and a Salvation Army hot pink dress and really wound up getting into the character, and I think she got...her first name came from Willy Murphy who was my roomate at the time. He started calling me Didi when I showed up in that outfit and somehow Glitz seemed the appropriate last name.

CASCADE: What do you consider your relationship to Didi Glitz? She is not at all like you as far as I can see.

I suspect that a lot of your readers identify Didi with you. I know one who refers to you as Didi as a matter of fact in speaking of you.

DIANE: Well, she is there, I mean she must be a part of me. She comes out but it's more a reaction to environment than satire, you know, it's growing up in Canarsie that has something to do with it. There's a lot of material there.

CASCADE: What do you think of your fellow cartoonists, male and female?

DIANE: As cartoonists...as human beings?

CASCADE: Well as cartoonists I guess.

DIANE: I think there are, you know, a lot of really good cartoonists out there and a lot of energy and vitality, and I'm really glad to be part of it. There are some things that I respond to more than others.

CASCADE: Then you like a lot of them, which particularly say?

DIANE: Well, you can say that most of the cartoonists that have been in ARCADE and certainly the ones that have been in LEMME OUTA HERE, which I edited, are among the cartoonists that I respect.

CASCADE: I think that LEMME OUTA HERE is one of the best recent books. How is it selling?

DIANE: I think it's selling pretty well.

CASCADE: Are you planning on editing any more books?

DIANE: I've seen it in a lot of places and I know that other places, other comics publishers seem to be reordering it from the Print Mint. I'm working on a solo book now called HOT PINK COMICS which I've just showed.

CASCADE: Have you had reports from the publisher?

DIANE: I think that it's selling pretty well, but I haven't heard if they want to reprint it or anything like that. I really hope that they do.

CASCADE: And how many were printed; how many copies?

DIANE: Just 10,000.

CASCADE: Ten thousand? Is that the average print run?

DIANE: It seems to be the average print run nowadays. It used to be 20,000 but now they seem to print 10,000 and you know, if it sells real well, we print more quickly.

CASCADE: I guess that's one reason the price has gone up so much, that 10,000 is a pretty small number of books.

DIANE: I think the reason the price has gone up is because of inflation.

CASCADE: Well, I mean printing a smaller edition counts for, you know...

DIANE: Yeah, well it makes it a more expensive project.

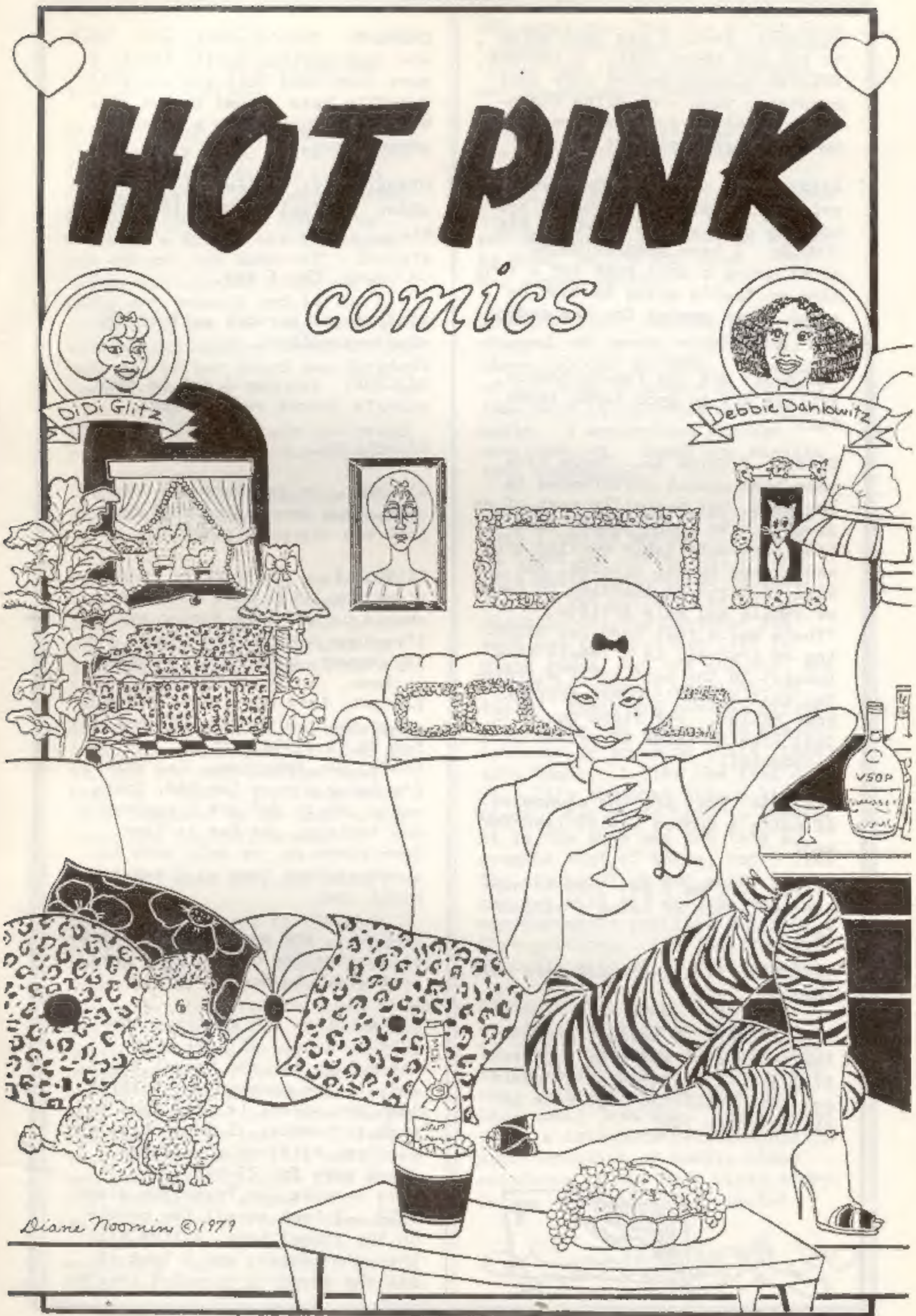
BILL GRIFFITH: What they do is they print 20,000 covers and 10,000 guts.

DIANE: That's what Last Gasp does. I don't think the Print Mint does.

BILL: That's what Rip-Off Press and Last Gasp do. The Print Mint is a little less on top of things.

CASCADE: Are you planning to edit any more books?

DIANE: Well, I'm working on a solo book right now, HOT PINK COMICS, which I just showed you, and I would like to.


HOT PINK
comics
DiDi Glitz
Debbie Dahlowitz
VSOP
Diane Noomin ©1979

CASCADE: Yeah, I was just going to ask you about that. I thought TWISTED SISTERS worked very well combining your work Aline Kominsky's. Did it sell well enough to encourage a sequel?

DIANE: I'm sure Last Gasp would print a sequel, but Aline is now working on a sequel to POWER PAK COMICS. I have been thinking about doing a solo book for a long time so that's going to take up a lot of my energy for the coming year anyway.

CASCADE: Are the female comics artists all on good terms these days?

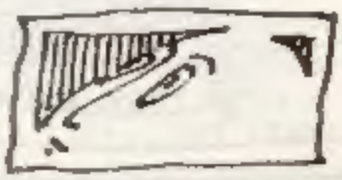
DIANE: I think so. There have been idealogical differences in the past, but basically most of us seem to have found people that they are comfortable working with, and places to get printed, and I'm kind of tired of thinking in terms of female and male artists. "There was a real need for thinking of yourself as a female cartoonist in the past and I'm grateful that WIMMEN'S COMIX provided that outlet. For right now, I'd just like to think of myself as a cartoonist.

CASCADE: What are the economics of being a comics artist like for you?

DIANE: For me I get jobs to support my habit of being a cartoonist.

CASCADE: It doesn't pay very well, huh?

DIANE: Well, I haven't produced that much work and even so, even if I did, I don't think it would pay that well--the page rate is ridiculously low.



CASCADE: That's pretty sad. What are your working habits like? I have been told that you and Bill Griffith have joined tables side by side. That seems a bizarre arrangement.

DIANE: Well, we're not side by side. In fact my back is facing him.

CASCADE: Oh, I see.

DIANE: But we work well in the studio together.

CASCADE: You don't get on each other's nerves or anything?

DIANE: No.

CASCADE: Do you have any long term plans beyond the next book that you are preparing?

DIANE: Yes, I'm working on a story for YOUNG LUST #6 which should be out this summer and I've done some rubber stamps for Top Drawer, both Didi and other designs. I did a new Didi T-shirt; it's hot pink. You can order it from Cartoonist Coop for $5.95 + 50¢ postage, P.O. 40474, San Francisco, Ca. 94140. I'm doing a page for RAW, Francoise Mouly and Art Spigelman's new tabloid. As far as long term plans go, my solo book is about as long term as I can get right now.

CASCADE: Are you finding material or inspiration during your present visit to New York City?

DIANE: Yes, I'm getting unbelievable material. I feel overwhelmed by all the visual input, and all the people just walking down the street is sometimes too much to handle. I don't have my New York blinders on anymore. I lived here for 25 years but I have been in San Francisco since 1972. I look at all the people on the street here, notice all the weirdnesses, and I look at all the people here and I imagine

their life stories.

CASCADE: It's very different from San Francisco.

DIANE: Yeah, there's an incredible variety here. With all the little dramas going on I think most people are on kind of short fuses and just, you know, you rub them a little bit the wrong way and you set them off. There's little mini-dramas going on on buses and subways and in the street. I saw one lady just start cussing out another woman who almost sat on her brand new Bergdoff Goodman shopping bag.

CASCADE: Yeah, people are proud of their paper shopping bags.

DIANE: They're status symbols. She had to re-crease it correctly so it didn't look worn.

CASCADE: To get back to LEMME OUTA HERE, it's theme Growing Up Inside the American Dream is an interesting one. How close to your own experience was Didi's life story?

DIANE: Well, there are some definite autobiographic elements in it, but I'm much younger than Didi is. Didi's 39, I'm a mere child compared to her and so our lives are real different.

CASCADE: When were you born?

DIANE: I was born in 1947 and I didn't live through the war period or some of the things I have drawn in her life story, but I was real interested in those times and I researched it. I submerged myself in it and tried to imagine psychologically, "What are some of the things that happened to Didi that turned her into the person that she is today?" I felt real strongly that if I went back into her life, I would find out what forces had shaped her. I enjoy drawing different time periods and research in books and magazines. Like I said, I have a whole collection of HOUSE AND GARDEN magazines from the 1950's that I thumb thoroughly. I love looking at the fabulous decorations and the gorgeous interiors.

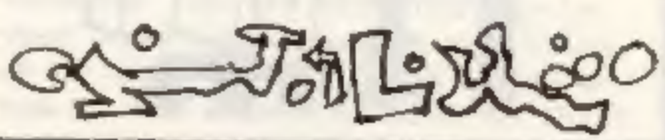
CASCADE: Do you plan to do stories set in other periods too?

DIANE: I don't know. Didi seems to be somewhat stuck in the 60's and that isn't my favorite period to draw, so I'm not sure. That may happen again.

CASCADE: Your drawing style has changed and grown considerably since TWISTED SISTERS. Your use of patterns to create an overall look that is interesting graphically. I understand you use scratchboard. Could you explain your technique?

DIANE: Sure. The scratchboard that I use is white. It comes in black and white, but I use this white clay-coated surface. You can get patterns in white on black by drawing whatever you want and then you can fill in black areas, let the ink dry, and then take special scratchboard tools. There are several different points you can use to create patterns by scraping white lines into black. I like the feel of it. It's somewhat like a linoleum block. You don't have to work at it in the same way but it's a graphic kind of thing, and I like the strong black and white you can get with it, and the way you can juxtapose positive and negative patterns. I'm just very comfortable with it at this point.

CASCADE: You know, I have a couple of sisters that grew up in that period and they are rather frighteningly like Didi Glitz. Gee, I didn't relate them to Didi until just now. There seems to be a love-hate relationship in your depiction of middle class existence in the Didi Glitz story. Do you think that's accurate?



DIANE: Yes, having grown up in Canarsie, I felt like at once perversely attracted to and rebelliously repelled by Suburbia, and the kind of controlled insanity that it stood for. All the people with their same houses and they all had either Mediterranian, French Provincial, or Danish Modern houses with slight variations in the theme but not much. They spent all their time and energy on...

CASCADE: ...they all sort of decorated, was that it? Sort of a theme and they didn't have old; they didn't have their grandfather's or their grandparents furniture.

DIANE: No, it was completely... just existed in the moment and it was kind of an unpleasant moment. When I was, say, 19 and I left Canarsie for Brooklyn College, the intellectual part of Flatbush Avenue, I kind of looked down on Canarsie as an example of all that I was rebeling against and all that I didn't want to be, but at the same time it was a real strong pulling toward the security of it. I always felt like I could have just wound up living on Queens Boulevard eating bagels instead of drawing Didi. I probably would have been extremely sad and unhappy, the possibility existed.

CASCADE: That's interesting. How did you select the artists that you included in LEMME OUTA HERE? Was it because of a sympathy for their style that you found or that they grew up in the suburbs?

DIANE: It was a combination of both. I had my story done and wanted to get it published, but I didn't want to do a solo book right then. I thought about, "What was the story about?" and it was obviously about growing up in Suburbia, and I thought about other artists that I would like to invite to do a book with me and I was very lucky in getting a lot of the artists that I really cared about to work for it. There were other artists that I would have liked to invite that either space or time or other committments didn't allow them to participate. Spain was one of them. There were several others. I was really pleased with the way some of the artists came through. I think the Aline story, which is about a quarter of the book is one of the best things she's done.

CASCADE: It's a very involved story.

DIANE: I have a real attachment and sympathy for Aline's work, and I feel like a real connection to it. I think I really respect her for being able to put herself on the line like she does. I really can't do it. My way of doing it is hiding behind Didi and doing it.

CASCADE: A less direct method.

DIANE: It's much less direct, and I can see why it's painful to do that. I did it in a two-page story in ARCADE and it was really difficult. It was much harder to be honest and spontaneous when I was dealing with my own life.

CASCADE: Well, everybody has his own approach to art. I think the confessional mode works well for

her, but I think it would be disastrous for a lot of people.

DIANE: Definitely.

CASCADE: Like Kim, like you; Kim, I don't think, is the type to do that kind of thing. Just as I suppose you aren't.

DIANE: Well, I prefer not to anyway.

CASCADE: And Griffy isn't either for that matter.

DIANE: Yeah, his story although it's very personal in the matter, there is definitely from an objective kind of detached view looking back on his life, not reliving it which Aline jumps right in and thrashes it out all over, you know.

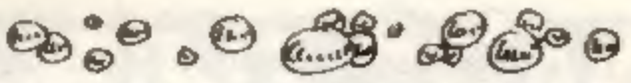
CASCADE: Well, despite the confessional quality of her work, it still has a universality I think.

DIANE: Well, it certainly creates big response like in TWISTED SISTERS we got incredible emotional letters from women who responded completely and said "I am the bunch," or "I am Didi."

CASCADE: Well, as I told you I just discovered some of my sisters are Didis you know. A couple of them I think.

DIANE: I think that Kim's story in LEMME OUTA HERE is really terrific. I love looking at his artwork, and I feel like he was an influence on my artwork. His control and his patterns and his strong graphics. I'm just pleased with the book in general and just real happy about the way people came through. I enjoyed editing it. I enjoyed juggling things and trying to figure out what would go where and what would make the most sense.

CASCADE: What is it like to edit a comic book and dealing with a publisher and all that? You said you had a story of your own to



begin with and the book grew out of that.

DIANE: I did. I had "I'd Rather Be Doing Something Else," and I went to the Print Mint with that and said I have all these other people who want to be in this book and they were great. Peggy Rita was really responsive and supportive and said "Great, it sounds wonderful." She was happy that a woman was editing a comic book and knew that there was going to be men and women in it. She was very happy about that. I kind of really like the idea that in LEMME OUTA HERE it's kind of the opposite of ARCADE, and that Aline and I have half the book between us and a lot of the other artists that were in ARCADE have smaller pieced.

CASCADE: Oh, yeah you guys were relegated to the side-show in ARCADE. Now the situation has reversed.

DIANE: Actually,we both did have at least two-page stories or so in it, but there were so many people vying per space in ARCADE that, you know, that was kind of a problem. I was in charge here, so I did what I wanted to.

CASCADE: What are the mechanics of getting a book together like that, do you know? Were there mechanical operations? Did you have to get the stuff photographed and all that or did the publishers take care of it?

DIANE: No, I took care of it. I collected the artwork and then brought it to the place to have the negatives made and opaqued negatives, and they take care of the stripping and they bring it to the printer.

CASCADE: Do the contributors to your book like this get royalties or do they just get a flat fee or how do the economics work on this?

DIANE: Well, it's a flat fee but it's supposedly based on what the royalties would be for a certain print run, and they if they reprint you get it again. If a book is extremely popular, like ZAP or YOUNG LUST, you keep getting one. If it is not reprinted once, it's like a one-time thing.

CASCADE: Well, I hope this will be reprinted.

DIANE: Me too.

CASCADE: You didn't explain very completely the transition in your work from TWISTED SISTERS to LEMME OUTA HERE. Could you go into that?

DIANE: Sure. Partly I thing that was due to finding that when I first looked at the printed copy of TWISTED SISTERS, I was really disappointed because I didn't feel like it translated the artwork to the printed page well, and that it looked too gray for one thing, and lines dropped out and I just wasn't that aware of what drawing for reproduction meant, and I learned a lot from that and I decided to simplify things and I decided to make three rows on a page instead of four rows on a page which, you know, gives me right now about five or six rows on a page and it does change.

CASCADE: Yeah, but it all seems to be coming through, all that you've put on paper seems to be reproduced.

DIANE: I was real conscious of wanting a real strong black and white quality to it and not wanting it to get grayed-out and wanting to get as much as possible of the feeling of the original to come out on a printed copy, and I think working with scratchboard really, really helpme to do that. It just keeps me aware of black and white.

CASCADE: You're not going to produce material that won't reproduce, is that it?

DIANE: Yeah, I think that in between TWISTED SISTERS and LEMME OUTA HERE I worked on some stories in ARCADE and one of the stories I did in there was kind of a transitional step with the autobiographic line.

CASCADE: What are you doing now?

DIANE: I'm working on a solo book. The title is HOT PINK COMICS, and I guess that's what I'm going to be doing basically for this coming year. I'm real excited about doing this solo book, just doing whatever I want. I have created a new character as well as Didi and she's on the back cover and her name is Debbie Dolowitz. She's a sculpturist. Between them, there are definitely some autobiographical elements as well as just satire and typical Didi kind of stuff. I have got several stories written and there is going to be sex and emotional dramas, group therapy, everything.

CASCADE: I don't know if something is happening to me or to Didi Glitz, but here in this depiction of her (the large depiction of her on the cover) she looks definitely more attractive to me than she used to.

DIANE: Well, she's definitely more in style now.

CASCADE: Oh, I see.

DIANE: Well, actually she's the same. The times have come around to looking at her point of view.

CASCADE: Well maybe she's had a large influence on the development of fashion or the...

DIANE: Well, leopard skin and zebra stripe pants are definitely in right now, and she's always loved them. She's a half punk.

■

UNDERGROUND GAS

by Bruce Sweeney

News From Across The Pond: UG Artist David Noon writes that very little is happening over there insofar as undergrounds go. Hunt Emerson has a mini-comix out called RABLIO WIFERTHREE. Scotland's come up with a title called KELTIC KOMIK, and England has come out with INTELLECTUAL BULL COMIX by Van Loon; HEAVY PERIODS by Fanny Tribble; DR. CYPHER 1 + 2; FIX COMIX; ELECTRON PULSE edited by Rob Davis and a 2 pager called FALL-OUT.

I heard from Larry Weir who had done the engaging 4 pager ROBOT FIELDS. He's had material appear in YIKES, SAN DIEGO FUNNIES and ECCENTRICS. Forthcoming material might be in COLEMAN'S WORLD'S OF THE IMAGINATION, another FEVER PITCH if Brad Foster does one, and Bobby Sommerkamp's FANDOM TRADER.

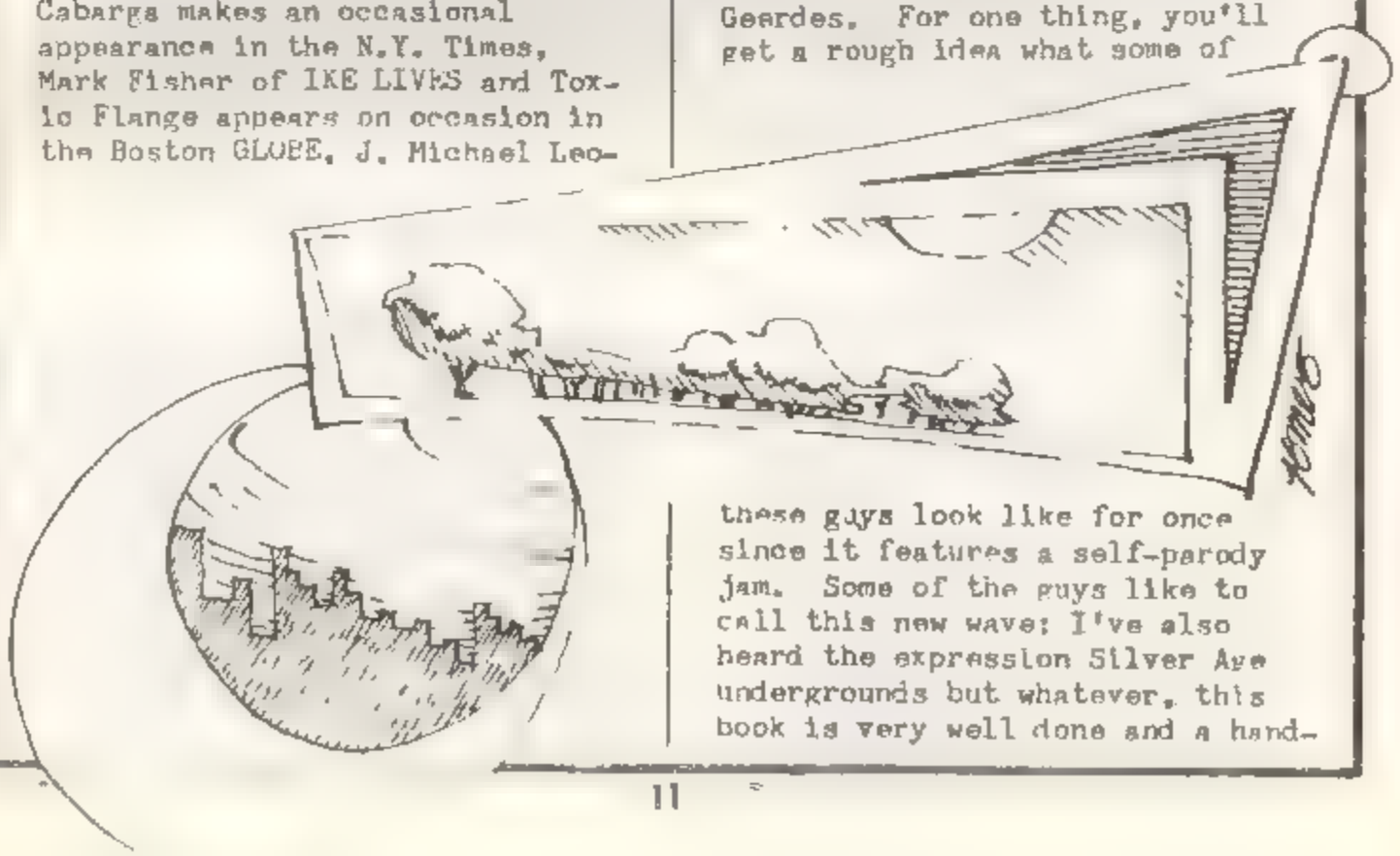
Pacific Comics writes that they're changing their address to 4887 Ronson Ct. Suite E; San Diego, Ca. 92111.

Elsewhere in the media, Leslie Cabarga makes an occasional appearance in the N.Y. Times, Mark Fisher of IKE LIVES and Toxic Flange appears on occasion in the Boston GLOBE. J. Michael Leonard had a 4-color full page called "Latex Love" in a recent PLAYBOY, and Trina Robbins had a 4 page story in the March HIGH TIMES. She's also going to appear in a late '80- early '81 HEAVY METAL, which has also purchased a story from Spain.

Robert Armstrong of the Cheap Suit Serenaders has finally completed MICKEY RAT #3 which will be published by Last Gasp.

Be sure and get a copy of BRAND X which is 50¢ and a stamp from artist John Cosgriff at 1198 Cheltonham Rd., Elk Grove, Il. 60007 and features art by Brad Foster, Eric Vincent, Dave Sim, George Erling, and John Cosgriff. I have no idea why such a fine Erling strip was laying around for 3 years without being printed. I would say that John's book is one of the better bargains to be waved about for the 50¢.

ECCENTRICS is fabulous from Brad Foster, 804 N. Nursery #232, Irving, Tx 75061 for $2 pp with a great introduction from Clay Geerdes. For one thing, you'll get a rough idea what some of



these guys look like for once since it features a self-parody jam. Some of the guys like to call this new wave; I've also heard the expression Silver Age undergrounds but whatever, this book is very well done and a hand-

some item. By all means, go for it.

There seems to be substantial interest this year again from artists and publishers to attend the San Diego Con which will run from July 31 to August 3rd or 4th at the Grand Hotel. Fortunately, the Everyman Studio trip budget will be underwriting the entire trip for me, so I'll see a lot of you there. (Editor: !!?!??!) Seriously, it amounts to my first trip went in 15 years and I'm really excited about matching faces with names. I'm looking forward to meeting so many people that I've traded with, corresponded with or have read. I anticipate seeing a lot of friends I haven't met yet because my lady friend and I will travel from there up to the Bay Area.

I readily suggest getting a copy of TOXIC FLANGE done by Bostonian Mark Fisher who did IKE LIVES years back. He's also a contemporary of Larry Gonick who did a local u.g. titled TIE-TAC before taking his CARTOON HISTORY OF THE UNIVERSE west. In any case, TOXIC FLANGE is a science fiction graphic with a print run of 2000 and at least one good natured science fiction graphic to it. Fisher has a pronounced grainy-surreal style to his work that is quite distinct. It's allegedly available to Californians thru Comics & Comix, and #2 is already in the works with a tentative due date of June. Order from Mark Fisher, MIT BRANCH, Box 151, Cambridge, MA 02139 for $2.00 ppd.

Greg Irons was showing his tatoo art at Dean's Barbary Coast & Tatoo Parlor on Broadway in San Francisco.

Ron Turner claims that the 10th anniversary of Last Gasp went well. It was celebrated at the Mill Stone Gallery on Sutter Street and opening night they had a 500 people turn-away crowd. There were 40 artists whose art was on display, with over 100 pieces. Robert Crumb's DIRTY LAUNDRY #2 cover was among the items and was selling for $500.

For those of you who are into fanzines, you might want to try NEBULA #1, c/o K.C. Comics, 274 Young St., Winnipeg, Manitoba R3G 149 Canada, for $1.00 postpaid. They also have plans for a more underground-type publication called NORDIC FUNNIES with art by Jack D. Zastre.

On April Fool's day, appropriately enough, the Zippy for President campaign was formally kicked off. It seems that one of the actor-comedians, Jim Turner, from the "Duck's Breath Mystery Theater" dresses up and interprets the Zippy character. Another media firm, Video west is filming excerts from Turner's portrayals for possible viewing in the San Francisco area on local T.V. It sounds great, but will it really be a hit in New Hamshire?

Dan O'Neil has left his post as an editor with HIGH TIMES, which was unpleasant news to me, because I've always enjoyed O'Neil and HIGH TIMES and had hoped that there would've been a more successful interaction.

David Sheridan is writing script for the proposed Freak Brothers movie which is apparently more off the group than I had known. It seems that they have plans to shoot a scene in Golden Gate Park sometime this summer.

J. W. Lake, who drew and produced ROLDO #1 sent the cartoon above of a proposed character. He claims that SILVERLODE (don't ask me) will be featuring his sequel, Roldo II. At present he is helping a friend with a fanzine, NEBULA II and might be doing an inside cover. Jack D. Zastre is also helping out, Zastre is a guy that did an old obscure Canadian ug called POLAR FUNNIES which is now completely extinct. All 3, Lake, Zastre and Moran are at work on POLAR II.

Otherwise, I've decided to give up the editorship of COMIX COLLECTOR. The drain on my time has been formidable and other projects are going to be even more demanding up ahead so after CC #4, there will be a new editor there. ■

NEWS NEWS NEWS NEWS NEWS NEWS

Kim Deitch has begun doing some illustrations for NEW WEST magazine.

Leslie Cabarga had some illustrations in ROCKY MOUNTAIN MAGAZINE recently.

Bill Griffith has an exhibition of original comic art at Jehu Gallery, 2719 Bush St., San Francisco until May 17. A special signed-by-the-artist 20-page comic book catalog has been published and is on sale by the gallery for $3.00. For those wishing to order by mail, the zip code is 94115.

Geoffrey Hayes, who contributed to the BOGEYMAN comix series, offers for sale an assortment of 15 postcards at $1.50. Order from him at 316 E. 83rd St., NYC, NY 10028.

Ike Horn has some copies of his 1974 ug comic, MOCKO-BCKHH (MOSCOW DUCK REVIEW) for sale. No price was given. His address is POB 564, Renton, WA 98055. This book has long been thought to have been sold out and unavailable.

Michael Gilbert will be appearing in BIZARRE SEX soon.

On March 31st there was a Zippy press conference, supposedly shown on channel 5 in San Francisco. An actor from the Duck's Breath Mystery Theatre plays Zippy and does Zippy routines on Video West.

CITY ARTS, a San Francisco arts paper, had an interview with J. Michael Leonard recently.

Errata: The 4-page tabloid ("YOW-ANARCHY") mentioned in last issue's news column was actually just 4 pages pulled from a San Francisco new wave free paper, ANOTHER ROOM. Gasp had a stack of extra copies and yanked out the spread with Jay Kinney's interview on it to include with review copies of ANARCHY being mailed out. Also, the item on BAREFOOTZ should have said that the back cover was Wilsonesque, as it was not actually done by Wilson. Sorry, Howard!

Bill Griffith and Jay Kinney are editing YOUNG LUST #6, which will be a 48 pager. A number of cartoonists new to YL are slated to appear in this issue, including Irons, Mary Wilshire (who has recently appeared in WET SATIN #2), and Gary Panter (see recent Zappa LP covers). They hope to have it ready for the San Diego Con (end of July), and the issue's vague theme is "taboos." Other artists who are doing work for the issue include Gebbie, McMillan, Deitch, Spain, Sonntag, Mavrides, Griffith, and Noomin.

Jay Kinney will, from time to time, review the best of the self-published UGs in

CONTINUED ON PAGE 25

P A R T T W O

TRINA ROBBINS
HITS THE MARK

INTERVIEW CONDUCTED BY ARTIE ROMERO

ROBBINS: I really can't speak...I mean there seem to be other cartoonists who don't mind if people take their characters and use them without their permission and make money off of them, but I mind. I mean, I feel that if Dan O'Neill is given the right to use Mickey Mouse and make money off of Mickey Mouse, then someone else has the right to make money off Rosey the Riveter, to use my characters...Rosey, Panthea, whoever I do--Scarlett Pilgrim--draw them and make money off of them and these are my characters. I feel very strongly about them. And I've heard people say, "Well, you're poor and Disney's a multi-million dollar corporation." Well, that can't make any difference because--again I can't speak for everyone--but I have hopes, I have dreams of someday being rich myself and I hope that if I become rich, that won't give people the sudden right to rip me off.

CASCADE: Well, that's pretty to the point. Have you ever worked with Steve on any comics?

ROBBINS: We did one, which you well know, which was why you asked. It was in STAR*REACH. It was a lot of fun. I penciled and he inked. That's the only time I've ever penciled something that someone else inked and it was really exciting to see what was going to happen--what it was going to look like when it was done. Steve warned me. At first he said, "I warn you, it might not look anything like your work." But the thing is that it did. In the end, it looked like a combination of mine and his. It was a lot of fun and we have talked about doing a second one, but the trouble is both of us work for a living and so that second one is just going to have to happen someday when neither of us has anything to do. I've written the story and I've even gotten as far as rough pencilling two pages. And then I had a job and it kind of had to stop. Who knows?

CASCADE: Do you do much jamming?

ROBBINS: No, not really.

CASCADE: None at all, really?

ROBBINS: Uh-huh. None.

CASCADE: Have you ever thought about getting the women together, the women cartoonists together for a big jam?

ROBBINS: That would be fun. We've done a couple of jams and things like invitations to our exhibits... or announcements. The women did another, also. It was so long ago I don't even think that I have one left, but after this is all over, I'll try to find it for you. I think it was for WIMMEN'S COMICS NUMBER SIX or FIVE, I forget which. Ron Turner gave us a big party and we did a jam for that too that showed us all dancing and carrying on in a party situation. In fact, Lee and Sharon and I had a three-

woman show and we did a jam for that one in which we just all drew ourselves. We just drew ourselves, basically. It wasn't that much of a jam. I'll try to find all of those for you after this, okay?

CASCADE: How did the women's comics art exhibit in New York City go?

ROBBINS: Well, as far as I know we didn't sell anything, but it got a lot of coverage. I mean, what excites me is the fact that it was a first. It was the first international show of women cartoonists. I mean, I got women from Paris, women from Montreal, a woman from England--the only woman cartoonist from England, Susie Varlie. It was the biggest show of women cartoonists ever. I think that was good. That was just good coverage; people saw it.

CASCADE: Did you get it all together through the mail?

ROBBINS: No, a lot of it was a result of my having gone to Europe and visited these women. I told them what I wanted to do and I said, "Would you send stuff? Could I bring stuff back?" A lot of them just gave me stuff to bring back.

CASCADE: How do you like being a mother?

ROBBINS: I hate it. I love my

daughter. It's impossible not to. I mean, I truly believe that if you're a normal human being and there's nothing warped inside you that there's a biological thing that happens when you give birth. It's like...almost like a biological string that attaches the two of you...an invisible string. You can feel it. I loved her the minute I set eyes on her. She seemed to me to be the most beautiful creature on earth. She looked like a rose. I still think she's gorgeous. I think she's talented. I think she's darling. But what I hate is everything that being a mother means. I hated the loss of freedom. The responsibility for two people, not just one. Just all the things I can't do and all the extra work I have to do that take away from my work. I hate the fact that I can't devote all my time to my work. That I can't just work till I'm exhausted and then crash where I feel like it. That I have to deal with her meals and...well, you know a lot of it is in that book, MAMA DRAMAS. I tried to put a lot of it in that book. And I don't recommend that anybody be a parent until we live in a world where everyone is willing to share responsibility for children. As long as the parent has to take that full responsibility it's a terrible job. It was okay when people lived in the jungles and the forests and the islands and didn't have to do anything but hunt for animals and plant their farms and kids weren't in danger of being run over by cars or being kidnapped by maniacs. And even then, I suppose kids occassionally wandered out into the forest and got eaten by bears. But it's just if you want to be a human being with a career and a parent too, it's almost impossible. I live for the day when we're just friends. And I try to push her into taking more and more responsibility for that reason.

CASCADE: What kind of material did you do for LAMPOON?

ROBBINS: The two pages I just sold them? That's a multiple choice

love comic. That's going to be in their romance issue in November. And I won't tell you any more about it because you're going to have to read it.

CASCADE: Okay. I notice you have some old science fiction pulps there. So your interests are not limited just to comics.

ROBBINS: Oh no. Of course not. I mean, the style of illustrating that I love so much is very pulpy. I'm crazy about pulps. And these...most of them were bought because I can't afford all the incredible pulps, for instance that Frank Robinson has. I have to be real careful about what I get. So I try to get pulps that have great covers and great insides. Although a lot of these I've traded for, one thing that I'm always looking for is WIERD TALES with Margret Brundage covers. Because as you well know I'm very interested in women illustrators. And Margret Brundage did a lot of WIERD TALES covers in the thirties and forties. Obviously, she was a woman and she did really, really gorgeous women. She just did fantastic covers with really fabulous-looking women. So I collect her stuff.

CASCADE: So you collect the pulps for the art mostly.

ROBBINS: Yes, although that doesn't mean I haven't read the stories. Just like the fiction house comics I buy. I read those things. I mean, it's absurd, the stories are ridiculous. But I sit up in bed with a glass of hot Ovaltine, you know, and I read them. I read the pulps too.

CASCADE: Puts you to sleep, right?

ROBBINS: No, it doesn't. I love them. I love them. They're just so easy to read. Since my college days, something has happened to my brain, you know, and when I was eighteen I used to read Dostoyevsky and now I read comics and pulps and science fiction and fairy tales and I don't know what's happened to my brain, but I figure as long as I'm happy, everything's okay.

CASCADE: And you collect toy robots.

ROBBINS: I collect toy robots. I collect dolls and I collect toy guns. I collect representations of women, as you can tell. All these figurines I have are all representations of women. In my bedroom... I consider my bedroom as kind of the "kitchie" room. I have all those pin-ups. I decided because I have so much junk I have to make limitations so in my studio I have originals and in my bedroom I have pin-ups.

CASCADE: You have a nice collection of originals. Quite a few old Fiction House pages and originals by Steranko and Wally Wood and some of the overground cartoonists. You seem to move pretty well through the overground comics circles. Better than most underground cartoonists. To what do you attribute this?

ROBBINS: Simply to the fact that I like them and they like me. Really and truly, I've never felt shut out by the overground the way I had in the past felt shut out by the underground. I find that despite what underground people seem to say about

overground people, I find the exact opposite. I find they're very friendly and very open and very interested in a woman who draws comics. Very interested in my work. Very ready to accept me. I find that they're all...I haven't met one overground cartoonist who isn't a nice person. well, I suppose with the exception of Mort Walker. Of course, I never really met Mort Walker, he's just put his foot in his mouth and said some really stupid things. But he's the only overground cartoonist who has. All the others are just...I mean at the last convention, Alex Toth came up to me to introduce himself, which really made me feel good. I mean somebody had pointed me out to him and he said he just really wanted to meet me. And that has happened to me a lot. These people are just really nice.

CASCADE: Would you ever consider moving to New York City and working for Marvel Comics as an inker, for instance.

ROBBINS: Well, why do you have to move to New York City to work for Marvel Comics?

CASCADE: That's true. Steve works right here in San Francisco for Marvel Comics.

ROBBINS: So do a lot of other people. Noteveryone who works for

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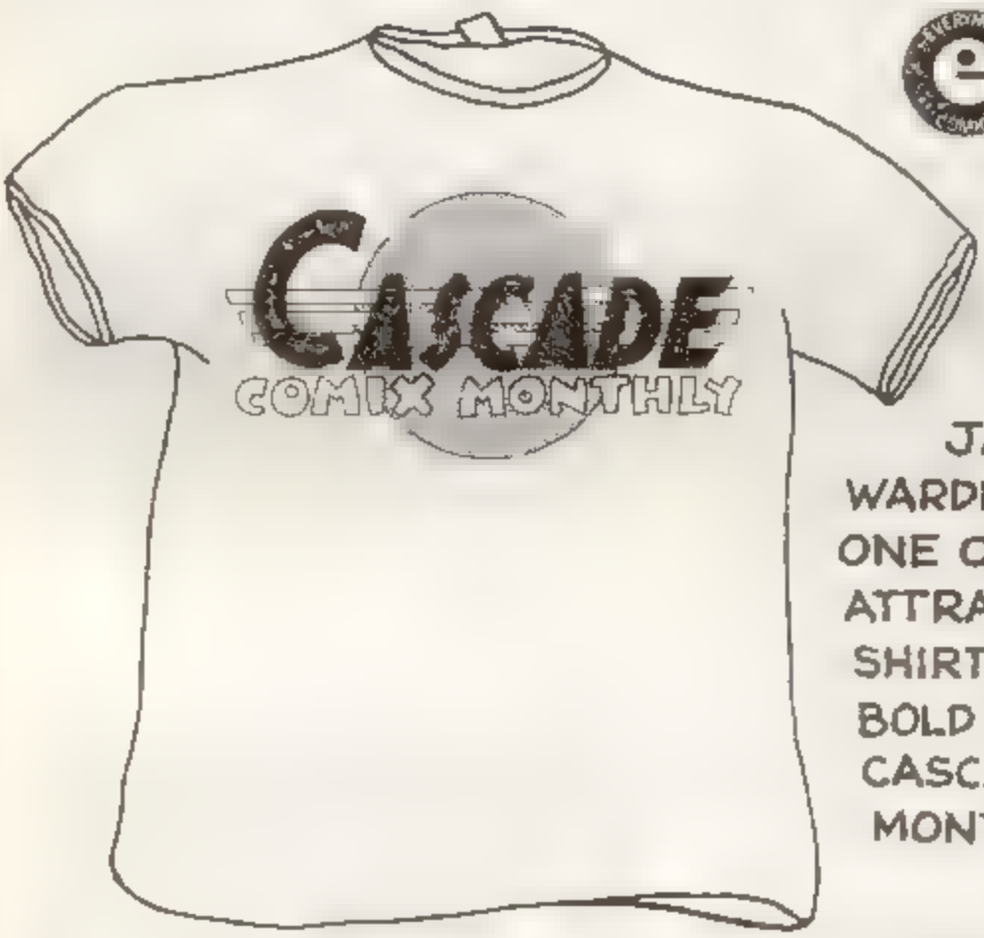

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UNEEDA COMIX-$8.00 (1970;Crumb)
WEIRD FANTASIES #1-$5.00(Corben,etc;Color)
XYZ-$5.00 (1972;Crumb)
YOUNG LUST #3-$10.00 (Full Color)

© 1976 Trina

Marvel lives outside.

CASCADE: You would rather be working for markets where you can make a living rather than just inking comics.

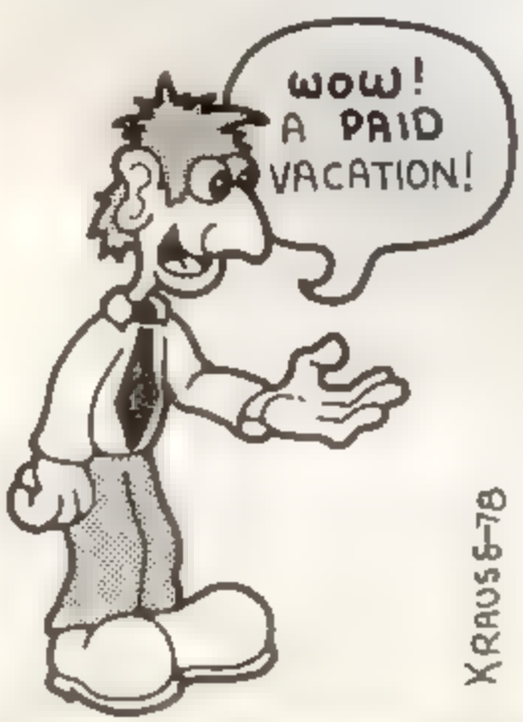
ROBBINS: Well, I think you can make a damned good living inking comics, but to be totally honest, I don't think Marvel will have me. I mean, I'm simply not their style. Once a year I visit New York and I try to see Marie Severin who is a wonderful person and very nice and very friendly to me. If she has the time we usually have lunch together. People at Marvel have never said, "Go away, we don't like you." But at the same time it's very obvious that I simply don't draw in their style. I simply don't fit in. They have a very difinite style, and I don't have that style.

CASCADE: Are you currently working on anything for underground comics, per se?

ROBBINS: Nothing.

CASCADE: Do you plan to do any more solo books?

ROBBINS: Yes, I periodically build up maybe once every three or four years, build up thirty-two pages of magazine-published stories or that occasional story that for



some reason, even though it was really great, somehow never could quite find a place to be put. You know? Every artist has that. And I do hope...I haven't even talked to Dennis about this, but...I do hope that with Dennis' agreement I can maybe a year from now a DAUGHTER OF IRINA'S GIRL'S WOMEN which will be just what the first one was, which was a collection of my magazine stuff that had never seen print in undergrounds.

CASCADE: What are the chances of doing another issue of MAMA DRAMAS.

ROBBINS: I'd like very much to do another issue of MAMA DRAMAS because to be totally honest, I don't think that we were heavy enough in the first. There's much more I want to say. Even a lot of the women who told what I considered pretty innocuous stories, after it was all over started saying, "Hey, I have much more to say than that. You know? Much worse stories to tell than what I told. But the other thing is that I just can't afford to do anything for $25.00 a page, so I'm not going to do another MAMA DRAMAS until I can get $50.00 a page for it. I think Leonard feels that way, too. I think he understands and agrees. And if we can ever get $50.00 a page for MAMA DRAMAS, I'd like very much to do another. Our stories still have to be told. ■

LETTER

Kim Deitch's interview was well done and I liked the way he fielded the question on the "demise of underground comics"--I feel basically the same way; "If you don't like it, get off your ass, draw something that's as good or better, and quit talking about it!" The door's open, all you gotta do is walk through it!

Anyway, CASCADE'S getting better, even though I remain disappointed that you haven't developed a more progressive editorial (policy) towards the professional artists. I think you can cover both aspects without a conflict (professional & amateur cartoonists). Sometimes I get the feeling that you and the staff of CASCADE consider "ol' pros" like myself lacking in "labor of love." The sheer volume of our output seems to negate the possibility that each panel was done with loving care, that each character grew out of a living experience, that each story was created out of pure catharsis. And I know sometimes I add to this example by cynically portraying my cartooning as "just a job." But it's not true. I (personally speaking) happen to love cartooning so much that I refuse to do anything else! And to be able to draw nothing but cartoons for a living, you have to truly master the art, which is a lifetime labor of love. I love every panel I draw, I "feel" every character. My stories reflect my "scheme of life" and illustrate the things I see in this world. The professional comic strip artist can be phony and false to their beliefs these days, but some of us refuse to "give in"--I won't draw a comic strip if I don't believe in it, if I can't "feel" it, if I can't honestly say, "This is a comic strip I'd like to read!"

TED RICHARDS

GIVE 'EM AN INCH...

Copyright © 1980 PLAYBOY

ORIGINAL ART BY JAY LYNCH

COLOR ROUGHS FOR "GIVE 'EM AN INCH" PLAYBOY FUNNIES

COLOR INDICATIONS

ONE COLOR ROUGH FOR "NARD N' PAT" HIGH TIMES COMICS

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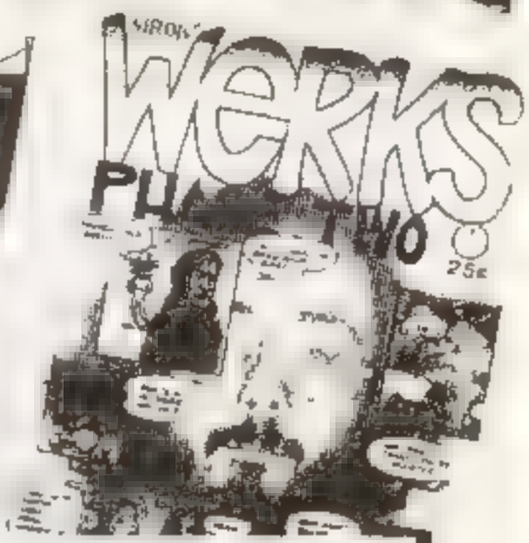

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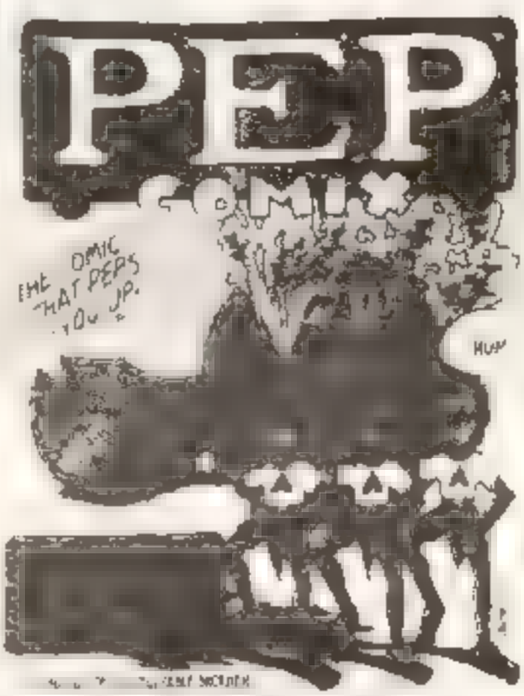

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ANGLO FILE

Well, here we are again with the latest on the European comix scene.

To start off with there's WORKIN' KLASS SUPERHERO #2 (including a free sticker) printed in glowing black & white on good quality stock. The content is predominantly Marvel oriented--good tongue-in-cheek stuff (you can decide whose tongue and which cheek). As for the stories, there's "Kondom the Barbarian" and a Dr. Strange parody called "Magneto Triumphant"--electrifying stuff, eh? The item which impressed me the most was "Green TV Time" and I quote, "more pretentious and yet incomprehensible bullshit from a boring little tit who's always getting pissed and making a fool of himself." It's an adventure along the lines of "Airtight Garage," with pleasing, although somewhat derivative artwork. "The Last of the Giant Killers," a couple of shorts and a bit of jolly text round out an excellent 40 page issue.

CHEESECAKE (don't be fooled by the title) is a different kettle of fish altogether. The content is predominantly pen and ink and strikes me as being something of an experiment with both the stories and styles somewhat sketchy. Of the three items in the book I preferred "Malice's Adventures in Wonderland" which has Malice chasing a playboy rabbit--not bunny--with a few jokes thrown in for good measure. On the strength of this effort I'd say the creators are an outfit worth looking out for in the future.

SHOK THERAPY 0 and 1, and SHOCK THERAPY 2 remind me of the GORY STORIES and WEIRDOM ILLUSTRATED lines, full of shock-horror stories. By far the strongest tale is "A Space Opera," spread across the three issues with more to come.

EITHER OR COMICS #2 (Junior Print Outfit, 60p, 44 pages, color covers)

At last the long-awaited (by me anyway) second issue ...patience has been well rewarded. It's good to see Angus McKie appearing in a British comic. The content is an interesting mix with the middle twelve pages printed on better quality stock including a four page color sequence, "The Ultimate Strip" (I'm sure you

all know what that means). I was particularly impressed by a two-pager on Howard Hughes, a series of images highlighting significant events in his life. Unfortunately the text is difficult to read in places and, in my copy, the printing on the previous page shows through. However this did not spoil my enjoyment. The other piece which caught my eye was "Bertha Bound," a hilarious send-up of the bondage genre. I don't know about you but comix with a sense of humor seem to be very few and far between.

INTELLECTUAL BULL COMIX (Suburban Books, 35p, 28 pages, orange and blue cover)

This is from the producers of URBAN PARANOIA and is of the same superior quality. (If you missed that one, don't worry, copies are still available.)

A thinking person's comic book, I think. But, what the hell, I found it good fun and have discovered more with each viewing. It just goes to show that you don't have to understand a comic to enjoy it.

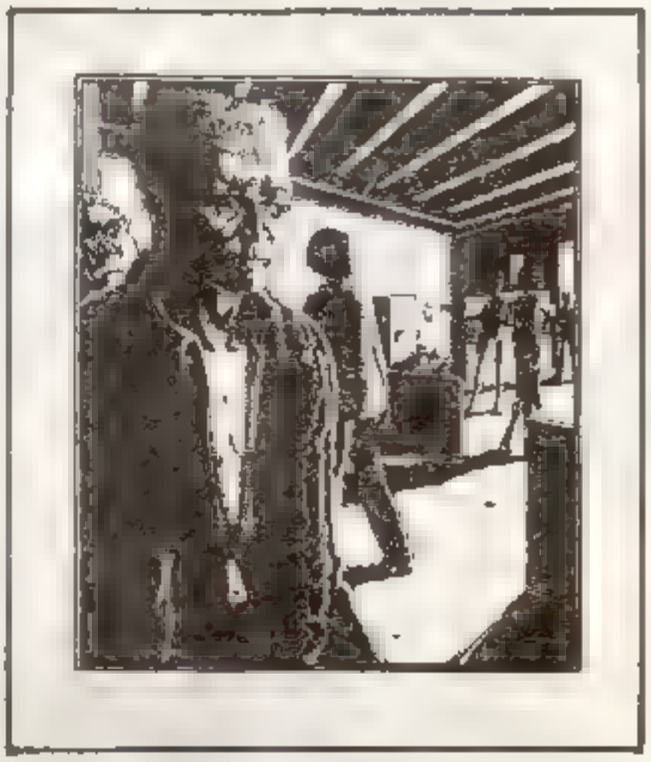
I've also recently come across APOCALYPSE SUMMER SPECIAL, not issue #6 although it follows issues 1 to 5. It's selling well over here as it includes an illustration of the Rush song "Cygnus X-1. Other strips are in the science fiction vein, apparently a popular theme.

That's about it for now. By the way, if you're interested in seeing any of the above, please get in touch as those involved need as much encouragement as they can get.

--Clive Glentworth
April 17, 1980 ■

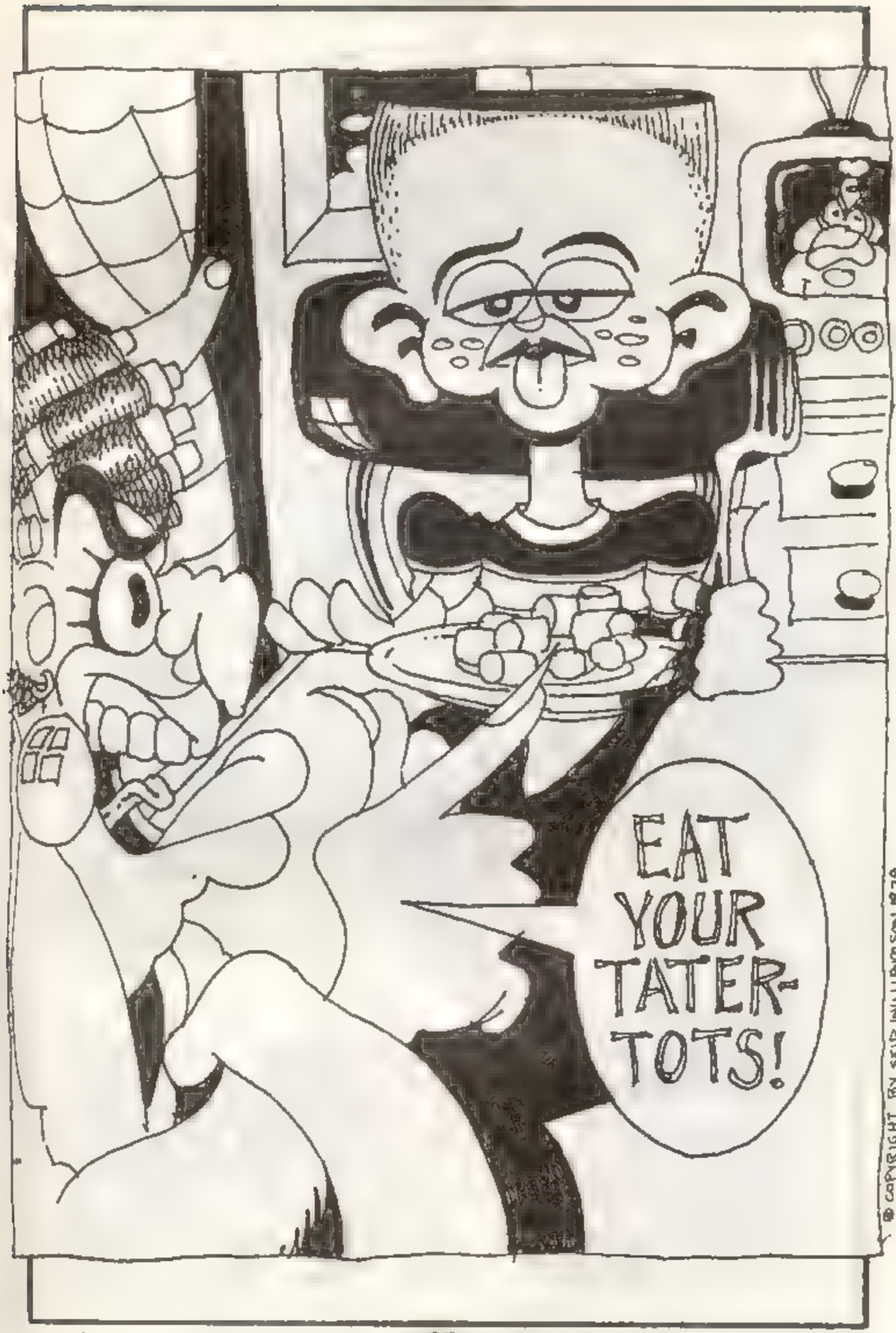
NEWS, continued from page 13

his column in HEAVY METAL. Comix for review should be sent with price info to Jay at POB 14217, San Francisco, CA 94114. Jay can't promise to review all he receives, but "there's a better chance of it, than if I never see them at all," says Jay. The June issue of HM (Giger cover) has one of the first write-ups to appear: the Everyman mini-comics are plugged. ■



WANTED: A clean, safe apartment in San Francisco roughly during Aug. 12-22 for a ladyfriend and I. We do: water plants, feed cats, lock doors, clean up after ourselves and pay our own way. We don't: get loud, steal, smoke cigarettes, sleep with our shoes on, stack records, drink the last beer, or pick fights. The place will not be raided. We'll leave it better than we found it. We can pay up to $25 a night for a nice place with a stereo and cooking privileges. If you know of anything, please contact BRUCE SWEENEY, 82 WALTHAM ST., BOSTON, MA 02118.

COMIX SHOWCASE


EAT YOUR TATER-TOTS!
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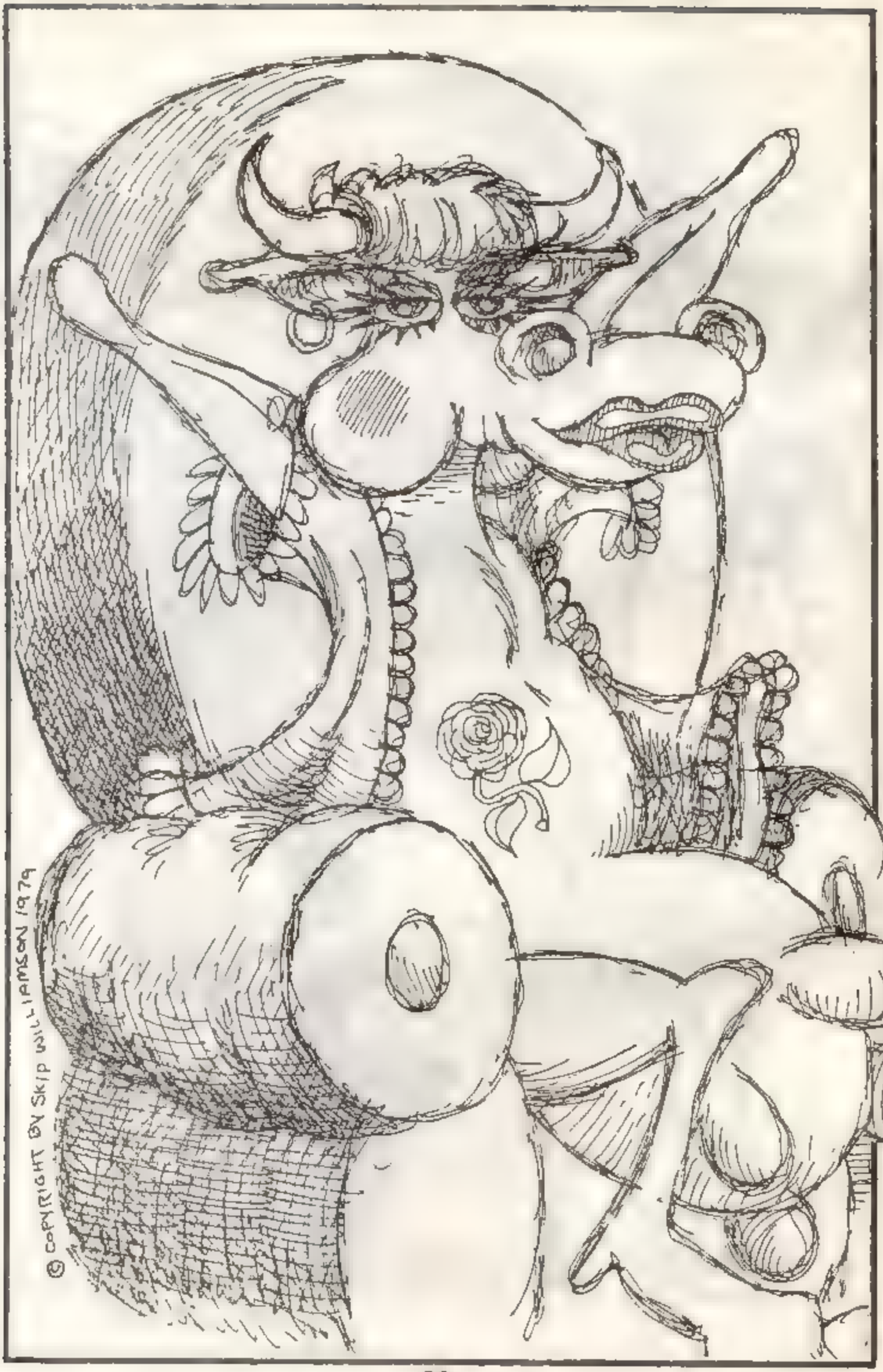
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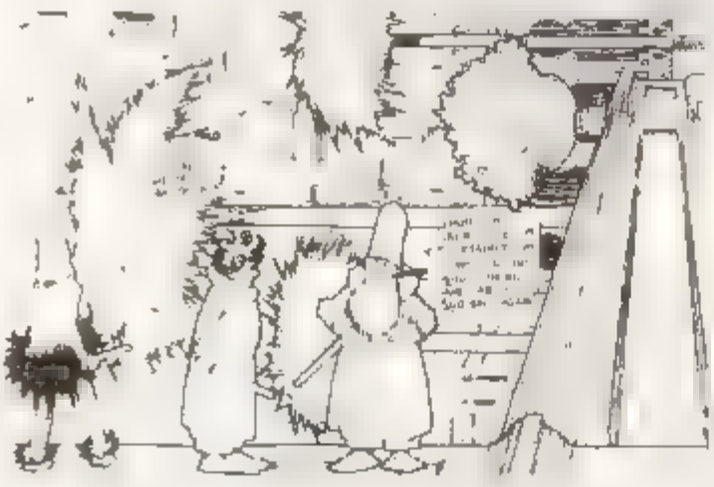
CASCADE COMIX MONTHLY



New Everyman postcards: CASCADE logo, Winsor McCay, Artie Romero art (above). 15¢ each, 7 for $1, any combination.

YIKES #4

"A FEAST OF FUNNY FOOD"

Try this tasty comix treat, serving up funny food stories by GEORGE ERLING
HUNT EMERSON
GREG SPAGNOLA
EDDIE EDDINGS
GARY WHITNEY
FRANK THORNE
SCOTT SHAW!
RICH BRUNING
ERIC VINCENT
RICK GEARY
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A nifty 36 page digest on quality paper, with color covers.

Conap the McIntosh and his pal Eric the Grape star in "Deli Devils", a 2-page jam by Erling, Milke and Spagnola!

5 page "Hot Dog" story by George Erling!

"Cap'n Boom and his Burger Boys of Space Battle the Salt Pirates" 9 page strip by Erling!

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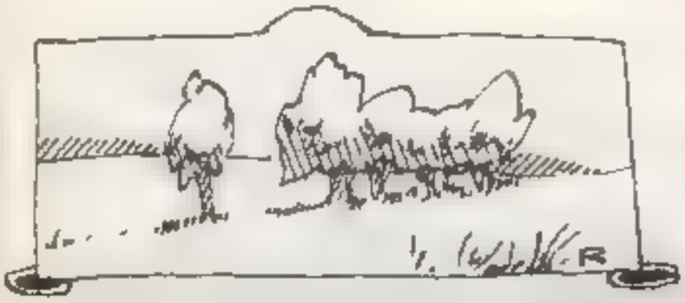


being a compendium of the latest self published comix, mini-comix, and related materials.

BRAND X COMICS AND DRAWINGS (no price given, john cosgriff, 1198 cheltenham rd., elk grove, il 60007) main feature is an illustrated text story by eric vincent; also has comix by george erling and single drawings by cosgriff, sim, and foster. offset digest size.

COCKROACH COMIX (50¢ + 25¢ postage from cockroach comix, #1776, 2000 center st., berkeley, ca. 94704) danny rozel, debra rolio, bruce duncan, myron mercury, melissa snowind, mark roland, & sam gluskin; comix, xerox, ½-legal size.

CRYPTOC (80¢, 3/$2.50, creative graphics, 1001 harvey rd., seminole, ok 74868) typical fan comic except for "wildman and rubberboy visit the mansion of menace" by grass green. web offset, untrimmed.

FUNNY PAPER #3 (50¢ ppd., richard krauss, 4333 n.e. 29th ave., portland, or. 97211) main item is 4-page foster strip; 8 pages digest size offset.

FLYING SAUCERS and SEXUAL SLAVERY (no price given, larry rippee, 3433 21st st., san francisco, ca 94110) a couple of strange 2-page "newsletters" collaging newspaper articles and photos

hidden noise press (c/o james vukos, pob 1532, racine, wi 53401) offers several comix-related magazines, including HIDDEN NOISE #3 & 4 at 50¢ each (mostly art and photos), HIDDEN NOISE #5 at $1, SKETCHBOOK, MARCH 4-12 at 75¢ (something of a cartoonist's diary with lots of good drawing), HIDDEN NOISE #6 at $1 (limited to 200 of which 100 remain), and finally SELECTED SKETCHBOOK PAGES 1975-1979 at $1.50. all prices postpaid.

ZUKUNST (3,95 dutch guilders, real free press, dirk van hasseltssteeg 25, amsterdam -c, the netherlands) nice dutch comix by the students of amsterdam academy of modern art; 4 x 11¼" (1) with heavy color covers, 32 pages offset in dutch. fine production.

NEW WAVE

TOXIC FLANGE ($2 ppd., autographed, two guys publishing c/o poynorgraphics, m.i.t. branch box 151, cambridge, ma. 02139) good self-published comix by a. poynor & m. fisher, web offset 8½ x 11" on book paper with glossy 2-color covers. half sci-fi half weird humor ("69" ish).

CONT'D ON PAGE 35

FLYING FUNGUS FUNNIES

©1980 Gary Whitney

SECRET AGENT TRADDLES PLACES AN URGENT CALL TO WASHINGTON, D.C. FROM HIS STAKE-OUT IN THE BAHAMAS...

I'M TELLIN'YA, BOSS—THIS IS HOT!

SENATOR BASCOMB IS NOT AMUSED...

DAMMIT, TRADDLES—YOU'RE NOT BEING PAID TO GIVE ME WEATHER REPORTS! WHAT HAVE YOU FOUND OUT ABOUT HOOCHAW?

THAT'S WHAT I'VE BEEN TRYIN' TO TELL YA—HOOCHAW WAS ON THIS BEACH TALKIN' TO THIS FLYING MUSHROOM, AND THEN HE CLIMBED ONTO THE MUSHROOM AND FLEW AWAY! I HAD IT ALL ON FILM WHEN SOMEONE SNUCK UP BEHIND ME, BOPPED ME OVER TH' HEAD AND MADE OFF WITH TH' CAMERA!

WHAT KIND OF A SPY ARE YOU, ANYWAY? LISTEN TO ME, TRADDLES, AND LISTEN WELL! I WANT THAT FILM—I DON'T CARE HOW YOU GET IT—JUST BRING IT TO ME—OR ELSE!

CLICK!

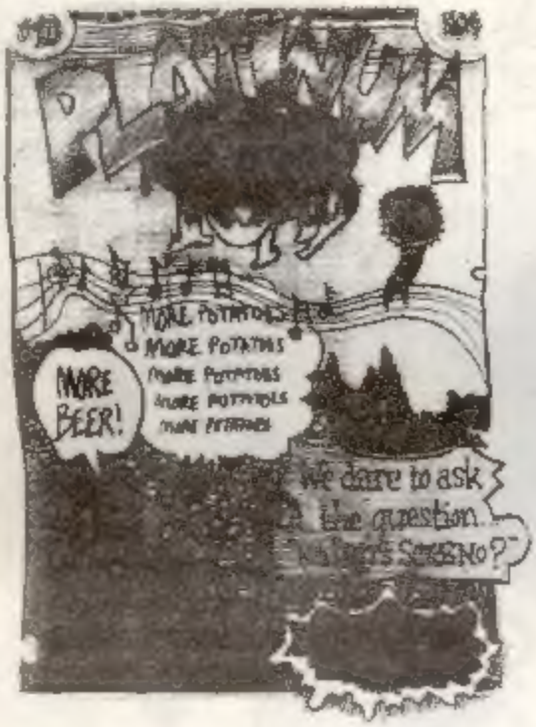
?

EVENTUALLY...

AHA!

!

Whitney



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Stories by Roger Zelazny, Andrew Offutt, Grant Carrington, David R. Bunch, John Keefauver, Stephen Leigh, and Benton McAdams

"Artificial Intelligence: Visions of the Future", article by Pamela McCorduck, with artwork by John Peterson

Plus book reviews, film column by Ed Bryant, art by Darrel Anderson, Al Sirois, Mike Gilbert, Stephen Fabian, and much more.

$1.75 plus 50¢ postage, from Everyman Studios

I DO NOT WASTE TIME WITH FANTASIES AND DREAMS...
FOR WHAT PURPOSE WOULD THERE BE TO DWELL ON THAT WHICH CAN NEVER BE?...
...TO LOSE TOUCH OF ALL THAT IS, THE TANGIBLE... THE EARTH... THE SKY... THE FRAGRENCE OF THE NEW BORN MORN....
GANGWAY, TOOTS!
...THESE ARE THE ONLY THINGS WHICH ARE...
...REAL...??
AND THEN AGAIN...

NEW WAVE, continued from page 31

JACQUES #1 ($1.25 ppd. from jacques, box 8008, ottawa, canada k1g 3h6) very nice work by jacques, comix, large quality paper format.
NOBEL SPERM (50¢ + a stamp from clay geerdes, box 7081, berkeley, ca 94707) solo 8-pager by valentino, pocket size b&w offset comic.
NOO TOONS #2 (15¢, par holman, 1097 e. webster dr., sandy, ut 84070) exellent 4-page comic by holman, digest size, offset.
FRENCH POSTCARD II by bruno richard, THE CHINESE LANDSCAPE by heinz emigholz, and 1-2-3-4-5-6-7 by pascal doury are "mailbooks"(8-page postcard booklets) available for $1 each from raw books, 27 greene st., nyc, ny 10013. doury's book is especially recommended; all feature full page drawings, some with color.
THE WORLD ENDS TOMORROW AND YOU MAY DIE (subgenius pamphlet #1, $1 from the subgenius foundation, pob 14036 dallas, tx. 75214) is not a comic book, but a very nifty zine (to quote jay lynch). very funny pseudo-cult dogma parody.
COVER COMIC-#1 (25¢ + 15¢ postage, wayne gibson, 2521 n. 40th, seattle, wa. 98103) 4 pages of covers by gibson. 5½ x 8½ offset.
CITY LIMITS #2 ($1, david chrislip, 1631 sutton ave. #2, cincinnati, oh 45230) comix and drawings by joe zabel, bill loebs, bruce chrislip, chris allyn, rick mccollum, valentino, grass green, bill shut. offset digest, 16 pages.
TELE TIMES (75¢ ppd. or 6 for $4.32, bruce duncan, berkeley inn hotel rm. 414, 2501 haste st., berkeley, ca. 94704) not a comic but a street paper with some comics included. march issue has a review of kominsky-crumb's POWER-PAK. ■

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SMOOT!...
IF THERE'S ANYTHING I HATE IT'S SOMETHIN' I DON'T LIKE!!
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